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A S E L E C T I O N

from the

LLOYD-BAKER COLLECTION OF PRINTS

THE ARTS COUNCIL

1955

FOREWORD

The Arts Council is most grateful to Miss Olive Lloyd-Baker for kindly agreeing to lend a selection from her fine collection of prints, which were exhibited at Bristol Art Gallery in January, and February, for showihg at three other places. Thanks are also due to Mr. H. Schubart and to the Bristol Art Gallery for permission to use their catalogue, which has been adapted with necessary modifications, and for the loan of frames. Mr. Harold Wright has given valuable help and advice on various details.

P. J.

INTRODUCTION

Woodblocks were used for printing textiles in several countries before the practice of printing on paper began, which dates from the early years of the 15th century. The earliest woodcuts on paper would seem to have been of religious subjects, produced in the Germanic lands, perhaps sold to pilgrims as souvenirs. During the 15th century the process was extended to the production of playing cards and block-books, in which each page of the text and accompanying illustrations were cut on one wood block. In Italy there was by about 1450 at Florence a flourishing school of line engraving, of which the pioneer was FINIGUERRA. The Mantuan school appears shortly afterwards, under the leadership of MANTEGNA (no.17). In Italy too a process of niello engraving (described under no.15) was developed.

The production of engraving and woodcuts developed independently. Woodcuts are printed from the areas of the surface of the block left after the parts which are to appear white in the finished print have been gouged away. In line engraving the lines which are to print black are incised into the metal plate. To print, these hollows are filled with ink. The process is thus the reverse of printing from a wood block.

Etching, produced by the biting of the design into a metal plate by the action of acid, was at first employed to decorate metal surfaces, much armour was thus decorated in German workshops. Daniel HOPFER (no.12) would seem to have been one of the first to apply the process to the production of prints. Etching gained in popularity during the 16th century, and in the 17th century reached a peak. Engraving of portraits continued, and a revival of line-engraving followed in the 18th century, together with the development of mezzotint engraving. In the mezzotint process, the print maker first roughens the plate uniformly all over, and then burnishes smooth those areas which it is desired shall appear lighter in the finished print.

Engravers and etchers must be considered under two main headings: those who were also artists and painters and designed and executed their own prints (see the majority of prints in this exhibition) and those who were content to engrave after the designs of others, the so-called "reproductive engravers". (See nos.13, 31, 64, 67).

The exhibition traces the history of the print from the pioneer beginnings in the 15th century (nos.1-6 and 15-17). The 16th century opens with a blaze of glory with the works of DURER in Germany (nos.7-9), Marcantonio RAIMONDI in Italy (no.19) and Lucas van LEYDEN in the Netherlands (no.27). The 17th century is rich in etchers of the Dutch and Italian schools, including followers of the newer, more realistic trends in art of the CARRACCI family and of CARAVAGGIO. It is richer still in engravers of the French school, in which NANTEUIL (no.61) followed up the reputation of artists of the independent French school such as CALLOT (no.32) or CLAUDE (nos.33-34).

An important school of "reproductive" etchers and engravers grew up in Flanders round the Antwerp workshops of RUBENS and VAN DYCK. The leading men of this group were Paul PONTIUS (no.49) SOUTMAN, VORSTERMAN, SUYDERHOEF and the brothers BOLSWERT (see no.105). But the great glory of the 17th century is the Dutch school, with its notable series of etchers, the greatest of whom was Rembrandt, four of whose etchings (nos.37, 39 and 41) are included in this exhibition, and show his mastery of the process. This can be seen in the skill with which he renders deep and rich dark passages, balanced with subtle half-lighting or brilliant effects in his lighter accents.

Painting and print making in England depended until the 18th century largely on the imigration of foreign artists. VAN DYCK would seem to have given a stimulus to the development not only of English painting, but also English print making, and in the 18th century a number of highly competent "reproductive" artists were at work, using a combined process of etching and engraving, a process which had been used in

many of Van Dyck's plates for his "Iconography" (no.47). None of the original engravings of HOGARTH are available from this collection, but his place in history of engraving must not be overlooked, not only for his works in themselves, but also because it was largely due to his efforts that an Act was passed in 1735 protecting engravers from spurious imitations of their work. The process of mezzotint engraving perfected, if not invented, by Prince RUPERT (no.51) enjoyed a great vogue in England in the 18th century.

In the 18th century the hand-colouring of prints became common in England, while in France colour printing of engravings was perfected. There are no examples of these charming but less important processes in the collection. The Lloyd-Baker collection was formed about the middle of the last century, and contains hardly any specimens of the nineteenth century.

Explanatory Notes

The catalogue is arranged chronologically by countries. All measurements are given in millimetres: height preceding width. The terms right and left refer to the right and left of the spectator, unless the context implies the contrary.

Abbreviations:

B = A. Bartsch, Peintre Graveur.
P = J.D. Passavant, Peintre-Graveur.
H = A M. Hind, Rembrandt's Etchings.
M = L. Munz, The Etchings of Rembrandt.
RD = Robert Dumesnil, Le Peintre graveur français.

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C A T A L O G U E

GERMAN SCHOOL

Nos. 1 and 2 are examples of metal cuts, engraved in the "maniere criblée", or "dotted manner". The design is cut away, as in the woodcut technique, and only the surface of the plate is allowed to print. These prints are often found coloured by hand in various colours.

1. The Agony in the Garden.

   290 x 212 mm.

   Hand coloured metal cut. Corresponds very closely to a wood-cut in the Print-Room of the British Museum (Catalogue of German and Flemish Woodcuts, etc., II p.22, No.44) dateable c.1509-10. Perhaps by a Lower Rhine artist. This print probably dates from the third quarter of the 15th century.

2. Saint George and the Dragon

   48 x 36 mm.

   Hand coloured metal cut. Dates probably from the last quarter of the 15th century. Perhaps c.f.British Museum 1918-7-13-3.

THE MASTER E.S. (15th Century)

The work of the Master E.S. forms an important link in the development of engraving, proceeding from the craft of the goldsmith to the production of the artist engraver. He advanced the technique of shading from simple hatchings laid very closely, as in this example, to a regular system of cross hatching, which laid the foundation for the perfection of the art in Albrecht DURER.

He was a native of Strasburg or nearby, and seems to have come under the influence of the Master of the Playing Cards, who probably worked at Basle during the second quarter of the 15th century. He is as important for his technical skill

as for his artistic ability. His dated prints begin in 1466: probably his earliest prints were done before then.

3. Grotesque Initial

136 x 83 mm.
B.VI.42.108

Engraving; represents either the letter "P" or "E" (Campbell-Dodgson). One of only five known impressions. Shows the characteristic affection for the grotesque of the old German Gothic style.

Martin SCHONGAUER (c.1445-1491)

Lived in Colmar and probably learnt his engraving in the workshop of the Master E.S. At first he retains the mannerisms of the Gothic style, but gradually his work becomes simplified by the elimination of extraneous detail, so that interest is concentrated on the main theme.

4. The Flagellation.

163 x 117 mm.
B.V.1.125.12.

Engraving. From a set of 12 prints of The Passion of Christ.
Water mark: Small Bull's Head.
Signed: M.S. (and Mark).

Israhel VAN MECKENEM (c. 1440? - 1503)

Goldsmith and engraver, lived at Bocholt. A stylistic connection with the Netherlands may suggest an apprenticeship there. One of the first engravers to rework his plates, and the plates of others, when worn with many printings. Particularly noted for his designs of Gothic grotesque and scroll work.

5. Christ with the Instruments of the Passion

138 x 101 mm.

Engraving. A unique impression (without the background or inscription) in the Print Room of the British Museum

may be the original, of which this print would be an improved later version, both being by Meckenem (Lehrs); or the B.M.version may be an inferior copy of this print (Hind).
Inscribed: O vos omnes attendite et videte.

THE MASTER M.Z. (late 15th century)

Possibly to be identified with the goldsmith-engraver, Matthaus Zatzinger, who worked in Munich about 1500.

6. Saint Christopher.

187 x 128 mm.
B.VI.374.7.

Engraving.
Signed: M Z

Albrecht DÜRER (1471-1528)

Born at Nuremberg. Not only an engraver and designer of woodcuts but also a gifted painter. Originally apprenticed as a goldsmith, but transferred in 1486 to the workshop of WOLGEMUT (1434-1519). Dürer admired and was influenced by the work of SCHONGAUER, the painter and illustrator, who died in 1491 while DURER was on his way to visit him. Visited Italy twice; he records the dominance of Giovanni BELLINI (1426-1516) in painting at the time of his visit to Venice (1505-7). He also journeyed to the Netherlands (1520-21). Dürer was the first Northern artist seriously to be concerned with the theoretical problems of perspective and proportion, on which he prepared an illustrated treatise. His career marks the change in the status of painter-engraver from that of a craftsman to that of a humanist and a scholar.

7. St. Jerome in Penitence

316 x 225 mm.
B.VII.77.61.

Engraving. Executed about 1497; the iconography and type show the influence of North Italian models (Panofsky). Drawings (L.106) and (L.107), both now at Bremen, were used for the scenery. Fine impression.
Signed: A.D. (in monogram).

8. St. Eustace

357 x 216 mm.
Ref: B.VII.73.57.

Engraving. Wrongly called "St.Hubert": the legends of the two Saints are identical, but Durer himself refers to the engraving as "Eustachius". One of the best known, and the largest, of Durer's engravings. Executed about 1501 (Panofsky).
Watermark: "E" circle.
Signed: A.D. (in monogram).

9. The Coat-of-Arms, with a skull 1503.

218 x 156 mm.
Ref: B.VII.109.101.

Engraving. Drawing for the young woman (L.703) now at Portland, Oregon, and for the helmet (L.359) now in the Louvre. Very fine and brilliant impression, but trimmed closely. Formerly in the collection of M. de Citeveau.
Watermark: High Crown.
Signed and dated: A.D. (in monogram) 1503.

Hans BURGKMAIR (1473-1531)

Painter, etcher and woodcut designer. Born and worked at Augsburg. The earliest certainly dated chiaroscuro print was cut by Jost de NEGKER in 1508 after a design by Burgkmair. It was probably inspired by a CRANACH print in silver and gold, recorded in 1508. A majority of Cranach's chiaroscuro prints date from 1509, and in the succeeding years much similar work was designed by Burgkmair. The process involves the use of a number of blocks in succession, each printing one colour over the same area. Burgkmair's style shows the results of the impact of the Italian classical Renaissance.

10. The Lovers surprised by Death.

213 x 140 mm.
B.VII.215.40.

Woodcut, printed in chiaroscuro from three blocks. Second state (of four) without the date, but with the signature

of the block-cutter, JOST NE NEGKER, written vertically on the pilaster to the left.

Signed: H. Burgkmair.

ANONYMOUS 16th CENTURY ARTIST

11. St. John the Evangelist and St. Anthony Abbot.

358 x 322 mm.
B.XVI.390.34.

Etching. Catalogued by Bartsch as "Anonymous Engraver of the Fontainebleau School, after Giulio Romano". The name of Augustin HIRSCHVOGEL, (born in Nuremberg about 1503; lived in Vienna, died 1569) has also been suggested; he was influenced by the work of Durer and Altdorfer. Very fine and brilliant early impression.

DANIEL HOPFER (c 1470-1536)

Working in Augsberg by 1493. Etched on armour and guns, and was one of the first, if not the earliest, to use etching for pictorial purposes. Most of his etchings were produced to serve as patterns for craftsmen, but a few appear to be original subject prints. His work shows a clear preference for the heavily ornamented Renaissance forms then popular in Germanic art.

12. The Last Judgment

310 x 445 mm.
B.VIII.477.19.

Etching. Good early impression.
Watermark: Crown (?)

ANONYMOUS 16th CENTURY ENGRAVER

13. The Last Judgment

277 x 347 mm.
Reverse copy of B.V.356.2.

Engraving, copy in reverse of the engraving by Allart du Hameel (working late 15th or early 16th century) after the painting by Hieronymus BOSCH (?1460-1516). Bosch is well-known for his nightmare grotesque inventions.

MASTER OF THE MONOGRAM H.L.

Probably to be identified with Hans LEINBERGER (fl.about 1511-22).

14. Cupid on a Snail Shell

119 x 66 mm.
B.VIII.38.7.

Engraving. First state, before the date 1533. Very fine and brilliant early impression, but slightly cut and damaged.

EARLIER ITALIAN SCHOOL

Pellegrino CESIO (fl.c.1500)

Pellegrino Cesio (or da Cesena), whose dates are not known, was a native of Bologna. An exponent of the art of Niello prints. This process consisted in filling the lines on the engraved plate, generally of silver, with a black composition of lead, silver, copper and sulphur (nigellum) which was melted into the design. The plates were originally used for decorative purposes, but impressions were often taken, and some plates were engraved with mat intention. It is often extremely difficult to distinguish between the two types.

15. Sacrifice to Mars.

62 x 60 mm.
B.XIII.139.69.
Niello. Formerly in the collections of G.Storck (1766-1836) of Milan, Sir Mark Sykes (1771-1830) of Yorkshire; and H.Weber (1817-1854) of Bonn.

Baccio Bartolommeo BALDINI (fl.c.1460-85)

Vasari lists Baldini among the 15th century Florentine engravers. He was also a goldsmith and worked on the illustrations to DANTE's "Inferno", after the drawings by

BOTTICELLI. Follower of Maso FINIGUERRA (1426-64), a Florentine engraver and goldsmith who was an important pioneer in the development of engraving in Italy.

16. The Bear Hunt.

286 x 202 mm.
P.V.190.104: W.Y.Ottley I.p.455; British Museum catalogue of early Italian Engravings, p.46, No.12.

Engraving. One of three known impressions. Regarded by Hind as superior to the British Museum impression. The third is in the Galleria Nazionale, Rome. Formerly in the collection of G. Storck (1766-1836) of Milan.
Watermark: Bull's Head (?)

SCHOOL OF Andrea MANTEGNA

MANTEGNA (1430-1 - 1506) worked mainly at Mantua; was hardly less influential as an engraver than as a painter. DURER was among those who made drawings after his work. The dating of Mantegna's engravings is very difficult, and the identification of the styles of his followers still more so. The method of shading with parallel lines shows affinities with the work of Antonio del POLLAIUOLO the Florentine, but as early as 1475 there were artists engraving at Mantua.

17. The Descent into Limbo

427 x 330 mm.
B.XIII.230.5.

Engraving. A painting of the same subject, now attributed to Giovanni Bellini, belongs to the City Art Gallery, Bristol. Mantegna married in 1435, Nicolosia, daughter of Jacopa Bellini.

A related drawing possibly by Giovanni Bellini, or by Mantegna, is in the Bibliotheque Nationale, Paris (E.a.31.res). There is also a fragment of a painting, attributed to Mantegna, in an English private collection.

Formerly in the collections of G. Storck (1766-1836) of Milan and of Sir M. Masterman Sykes (1771-1823) of Yorkshire.

Trimmed at right side and bottom.
Watermark: Armorial bearing (?)

UGO DA CARPI (c.1450 - after 1524)

Painter and engraver who, with two or three contemporary Italian woodcutters, devoted himself to the production of chiaroscuro prints. Many of his prints are after designs by PARMIGIANO. Working in Venice in 1516, and later in Rome.

18. The Death of Ananias

245 x 375 mm.
B.XII.46.27. Second state.

Woodcut in chiaroscuro from 4 blocks, after RAPHAEL'S cartoon, now in the Victoria and Albert Museum. The subject is in reverse from the cartoon, that is, in the same direction as the tapestry for which the cartoons were made. The woodcut differs from the cartoon in the pavement and parts of the background.

Marcantonio RAIMONDI (c.1480 - after 1527)

Apprenticed to the painter and goldsmith Francesco FRANCIA (c.1450-1517) at Bologna where he was born. His earliest dated print is from 1505. Marcantonio was influenced by and made adaptations from the work of both Lucas van LEYDEN and DURER. These three, the greatest engravers of the early 16th century, all possessed a high measure of artistic genius and great technical skill. Marcantonio's style shows a constant and clear development. He journeyed to Rome about 1509-10, and soon executed a number of engravings from drawings furnished by by RAPHAEL.

19. The Massacre of the Innocents

280 x 438 mm.
B.XIV.19.18.

Engraving after Raphael, about 1518. The subject was engraved twice by the artist, the second time without the

fir tree in the top right hand corner. The subtlety of the shading marks a distinct advance in technique. Impression from the first plate. Formerly in the collection of John Barnard, who purchased it in 1750 from Simpson, of Russell Court (London).
Watermark: Ring and ribbon (?)

Martin ROTA (fl.1558-86)

Born at Sebenico in Dalmatia, worked mainly at Venice and in Rome. Engraved after TITIAN and MICHELANGELO, and also produced small portrait engravings.

20. The Last Judgment, 1569.

327 x 238 mm.
B.XVI.260.28.

Engraving, dated 1569, after the fresco by MICHELANGELO on the altar wall of the Sistine Chapel in the Vatican, Rome. The fresco was executed some twenty years after the frescoes on the vault, i.e. between 1535 and 1542. Later in the 16th century it was overpainted with additional drapery and other alterations, by Daniele da Volterra.

Inscribed: Ser^mo Emanueli Philiberto Sabaudiae DuciD.; and Martinus Rota Sebenicensis F.1569. Formerly in the collection of W.J.Phelps.

Francesco Mazzuoli, called IL PARMIGIANO (1503-1540)

Painter and etcher, born at Parma. Worked in Rome before the sack in 1527. The first Italian artist to make a regular practice of the art of etching. His earliest plate dates from about 1520. His work shows the influence of MARCANTONIO, and he himself had numerous imitators.

21. The Entombment.

310 x 238 mm.
B.XVI.8.5.

Etching. One of his best known plates, of which copies by MELDOLLA and Guido RENI exist. Good impression of the first state.

Enea VICO (1523-67)

Engraver and archaeologist, born at Parma, went to Rome at an early age and studied under Tommasco BARLACHI, printseller and engraver, for whom Vico engraved in 1541-2 a series of 24 grotesques. About 500 plates are assigned to him, many representing antique reliefs, vases and gems. Worked also in Florence and Venice.

22. The Rhinoceros

270 x 380 mm.
Ref: B.XV.305.47.

Engraved copy of the woodcut by DURER (B.VII.147.136) dated 1515, who apparently had not himself seen the creature, but relied on written descriptions and a sketch made from the specimen presented to the Emperor Maximilian in 1515).

Inscribed: Rhinocerus 1548 E.V., and (on the frame) Nascano questi Animali melli diserte montagne del India.
Fine early impression. Formerly in the collection of G. Storck of Milan (1803).

Federigo BAROCCIO (1528-1612)

Born at Urbino. Painter and sculptor, he etched only about four plates. His paintings show soft graduations of tone which he reproduces in his etchings by considerable use of dotted passages. Worked at intervals in Rome, where he died.

The Annunciation

23. 460 x 328 mm.
Ref: B.XVII.2.1.

Etching after his own painting, executed for the Chiesa della Casa Santa, Loreto, now at Budapest.

FRENCH 16th CENTURY ENGRAVERS

JEAN DUVET (1480-1561).

Among the earliest of the French engravers. Evidently influenced by Italian models, although no evidence for a journey to Italy has been discovered. Copies of MARCANTONIO and MICHELANGELO by Duvet exist. His greatest work, showing his tendency to mysticism, is the "Apocalypse" set of twenty-four plates, which show too often his inclination to a rather heavy manner and overcrowded space.

24. Apocalyptic vision (Rev.XIX.v.II-I6).

304 x 219 mm. (with arched top).
B.VII.510.31.

Engraving. "And I saw heaven opened and behold, a white horse", etc.
Inscribed (on tablet at bottom): Iohannes Duvet fac., and (on stone to left) Hist.Cap.19.Apoc. Good early impression, trimmed closely.

Anonymous Engraver of the FONTAINEBLEAU SCHOOL

A new style of decoration was evolved in the 1530's by the Italian artists, summoned to decorate with stuccoes and painting the new buildings at Fontainebleau Giovanni Battista ROSSO (1494-1541) and Francesco PRIMATICCIO (1504-5 - 70) The style derived partly from the Raphaelesque tradition, and through the association of Primaticcio with Giulio ROMANO, Raphael's pupil and assistant, and partly from the mannerisms of PARMIGIANO. It remained the main characteristic of French painting for the rest of the 16th century.

25. Group at a Spring.

362 x 323 mm.
B.XVI.407.81.

Etching, with considerable areas of stippling, after a design by Primaticcio. Shows the distortion of form and attitude characteristic of the school.

NETHERLANDS ENGRAVERS

THE MASTER I.A.M. (With the Weaver's Shuttle)

The identity of the artist employing this device is not certain, but he would seem to have been a goldsmith and engraver, active at the end of the 15th century at Zwoll in the Netherlands. The "shuttle" has recently been claimed as a goldsmith's burnisher, and is usually accompanied by the word "Zwott" in Gothic characters and the monogram I.A.M. In style he is closely related to the contemporary school of painting, having affinities with both Albert OUWATER and Geertgen TOT SINT JANS.

26. The Crucifixion

340 x 250 mm.
B.VI.93.6.

Engraving, third state, showing the grain of wood on the crosses. Cut at the top, where the inscription I.N.R.I. and the signature "Zwott" should appear, and at the bottom where the "Weaver's shuttle" is missing. Fine impression.

LUCAS VAN LEYDEN (1494 (?) - 1533)

Painter and engraver. Pupil of his father and of Cornelius ENGELBRECHTSZEN (1468-1533). Developed early; a large engraving is dated 1508. Very little is known of the earlier engravers in the Netherlands, although a number of schools of wood cutting flourished: Lucas' style, at first typical of his country, was overlaid by about 1520 by classicising trends and the influence of DÜRER. One of the great masters of the 16th century.

27. The adoration of the Magi.

305 x 438 mm.
B.VII.357.37.

One of his most famous engravings. Early impression. Signed: (with monogram) L, and dated 1513.

Hendrik GOLTZIUS (1558 - 1616)

Painter and engraver, born at Mulbracht. Studied in Rome, where he came under the influence of SPRANGER and STRADANUS, later returning to Haarlem. Perhaps the first engraver adequately to realise the capabilities of the graver, achieving a brilliant surface by varying the breadth of the engraved line and by the intermixture of lines of different thicknesses.

28. Neptune on the Back of a Dolphin.

253 x 265 mm.
B.III.75.232.

Woodcut in Chiaroscuro, printed from three blocks.
One of a set of six classical gods.
Fine early impression, but cut to its oval shape.
Signed: H.G. (in monogram) F.

Jan MULLER (1571 - buried April 1628)

Engraver, born at Amsterdam, probably pupil of Hendrik GOLTZIUS. Probably went to Italy about 1595. His portrait engravings, especially those after RUBENS, are particularly impressive.

29. Belshazzar's Feast

365 x 412 mm.
B.III.265.1.

Engraving. Inscribed (on the frame) "Cernite Chaldaei....."
Signed: Joannes Muller fecit

Published: by Harman Muller.

Joannes SAENREDAM (1565 - 1607)

Born at Zaandam. Received instruction in drawing and engraving from GOLTZIUS and Jacob I DE GHEYN (c.1530-1582). Produced a number of plates from his own drawings, those of his masters, and contemporary Dutch artists.

30. David with the Head of Goliath.

281 x 191 mm.
Le Blanc.III.403.II.

Engraving, after Lucas van Leyden.
Signed: L. van Leyden inv. I. Saenredam sculp.
Dated: 1600
Inscribed (on the frame): "Cum reverteretur percusso Philisthaeo

Count Handrik GOUDT (1585 - 1630)

An amateur of Utrecht, who worked in Rome. With Jan de Velde - one of the chief interpreters of the art of his friend Adam ELSHEIMER, the German artist whose work was much studied by both REMBRANDT and RUBENS. Goudt was a count of the Palatinate. His plates are notable for their chiaroscuro effects, obtained by crossing and recrossing strokes.

31. Ceres drinking from a Pitcher 1610

316 x 241 mm.
Le Blanc II.309.6.

Engraving after Elsheimer. Good early impression trimmed closely.
Inscribed: "Dun Frugam genitrix....."
Signed and dated: A. Elsheimer pinxit. H.Goudt sculpsit et dicavit..... Romae 1610
Published by Janus Rutgers.

FRENCH 17th CENTURY ETCHERS

Jacques CALLOT (1592 - 1635)

Etcher, born at Nancy in Lorraine. At Rome 1608/9-11 studying under Antonio TEMPESTA and in apprenticeship with Philippe THOMASSIN, a fellow countryman. In Florence, 1612 - 21, where he was influenced by the theatrical designs of Giulio PARIGI and CANTAGALLINA, etched about 1,000 plates, covering a wide range of subject, those illustrating the horrors of the French campaign in Lorraine and the Thirty Years' War being among the best known.

Technically, his work marks an advance; he is among the earliest etchers to practise a second "biting" of the plate.

32. The Temptation of St. Anthony.

355 x 464 mm.
Green p.10.42.

Etching and dry point. Brilliant early impression. Inscribed: "Illustrissimo... Ludovico Phelypeaux D(omi)no de Lauriliere..... Ia Callot.... Dedicat consecratque" and "Informes laruae...." "Jac. Callot inven", at left, and Cum Privil Reg., Israel Excu(dit) 1635.

Claude GELLEE, (called Claude Lorraine) (1600-1682)

Claude GELLEE, a native of Lorraine, went early to Rome where he remained, except for a brief visit in 1625-7 to Nancy, for the rest of his life. One of the most important landscape painters of the 17th century. His style was evolved partly from that of Agostino TASSI and Paul BRILL, with whom he worked, deriving from the tradition of TITIAN; and partly from the work of Adam ELSHEIMER. Claude's work had a considerable influence in the 17th century, especially on the Dutch and French painters, who studied at Rome, and in the 18th century the Englishman Richard WILSON took up the Claudean tradition. Executed over 30 etchings, bearing dates between 1630-4 and 1651-3, in which his manner of rendering an aerial effect is perhaps the result of a contact with the work of CALLOT.

33. Landscape with the Rape of Europe 1634

207 x 273 mm.
Blum.9, R.D.22.

Etching. Fine Impression. First State.

Five paintings of this subject by Claude are known: at Buckingham Palace, dated 1667 (Smith no.136); in the S. Morison collection, painted in 1658 (L.V.144.Smith no.144); at Minneapolis, J. van Derlip collection one formerly in the Yussupoff collection (L.V.136, Smith no.136); and one formerly in Lord Carington's collection (L.V.III, Smith No.III). There is also a drawing in

the British Museum (Hind p.28, no.284; L.V.iii.no.6) signed and dated 1670; and another at Berlin (Mareesgesellschaft, Claude Lorraine, 1925, no.9)

Signed and dated: Cladio Gille Vivet Romae 1634.

34. Landscape with Herdsmen and Cattle

200 x 264 mm.
Etching. Second state (the tree shortened). Four states are known.

ITALIAN 17th CENTURY ETCHERS

Giovanni Francesco BARBIERI (IL GUERCINO) (1591-1666)

Painter and etcher. An important master of the Bolognese school. Etched a few plates in the manner of his drawings, with bold sweeping lines and an emphasis on local colour in the shading. Castiglione was a Genoese who imitated the Northern etchers, probably as a result of contact with the work of VAN DYCK in Genoa.

35. Man and Woman fighting.

183 x 214 mm.
B.XVIII.363.1.

Etching. Late impression.

Bartsch notes that it shows almost as much the style of Giovanni-Benedetto CASTIGLIONE (1616-1670) as that of Guercino, adding that many critics consider the plate to have been etched by Castiglione after a Guercino drawing, which seems to him very reasonable.

SPANISH 17th CENTURY ETCHER

Jusepe de RIBERA (IL SPAGNOLETTO) (1591 (?)-1652)

Painter and engraver, born at Jativa, near Valencia. Apparently at an early age went to Italy where he remained for

the rest of his life. Studied in Parma (?) and in Rome; settled in Naples by about 1616. Dated etchings from 1621 onwards; earliest dated painting, 1626. Style based on that of CARAVAGGIO and his Neapolitan followers.

36. The Martyrdom of St. Bartholomew. 1624.

321 x 238 mm.
Etching. St. Bartholomew was flayed alive.
Inscribed: (lower margin). Dedico.... al Serenis (si)mo. Principe Philiberto.....
Signed and dated: en Napoles an(n)o 1624. Iusepe de Rivera Spanol.

DUTCH 17th CENTURY ARTISTS

1. REMBRANDT AND HIS FOLLOWERS:

REMBRANDT HARMENSZ VAN RIJN (1606-1669)

Born at Leiden, pupil of SWANENBURGH (1571-1638) and of Pieter LASTMAN (1583-1633). Worked with Jan LIEVENS (q.v.) till 1631, when he moved to Amsterdam. Prolific painter of portraits, religious and history subjects, and landscapes. The greatest Dutch painter, draughtsman and etcher. Had many pupils and followers, most of whom lacked the profound insight and sensitive approach of their master.

37. The Descent from the Cross; second plate (the large upright) 1633.

530 x 410 mm.
H.103.M.198.

Etching, strengthened with the graver. Second of five states. The first (arched) plate failed in the biting.
Mainly based on Rembrandt's painting (in the reverse direction) at Munich (Bredius 550)
Rembrandt's painting of 1634 at Leningrad (Bredius 551), is in turn based on the etching.

Signed and dated: Rembrandt F. cum pryvlo:1633.

38. The Death of the Virgin. 1639.

412 x 315 mm.
H.161.M.208.

Etching.
Fourth state, with vertical shading on the nearest bed-post. (Munz distinguishes states I,II,IIa and III, in which case this impression would be his state III).
One of the earliest plates in which dry-point is used to any considerable degree.

Signed and dated: Rembrandt f.1639.

39. The Three Trees. 1643.

211 x 281 mm.
H.205, M.152.

Etching.
Rembrandt's most famous landscape etching. According to Springer it is etched on a plate of Hercules Seghers, the present work on the sky having been found necessary by Rembrandt to cover Seghers' strokes.
Signed and dated: Rembrandt f.1643.

40. COPY by James Bretherton of The Three Trees. 1770/90.

211 x 281 mm.
Etched copy, with certain differences from the Rembrandt original, the general effect being much harder. By James Bretherton, an English etcher of the later 18th century.

Falsely signed and dated: Rembrandt f.1643.

41. Jan Lutma, the elder, goldsmith & sculptor, 1656.

198 x 148 mm.
H.290, M.77.

Etching Second state, with the inscriptions (not by Rembrandt): "Johannes Lutma Aurifex. Natus Groningae" and "F.Lutma ex.".

Signed and dated (on the window): Rembrandt f.1656.

Jan LIEVENS. (1607 - 1674)

Born at Leiden, pupil of Joris van SCHOOTEN (1587-1651); later a fellow pupil with Rembrandt of Pieter LASTMAN (1583-1633);

worked with Rembrandt until 1631. His early style has points of contact with the early work of Rembrandt; he was later influenced by VAN DYCK at Antwerp.

42. Portrait of a Burgomaster.

309 x 241 mm.

Etching.
Good impression, but cut.

Ferdinand BOL (Baptised 1616-1680)

Born at Dordrecht, became a pupil of REMBRANDT before 1640 in Amsterdam. Earliest dated work 1642. Worked in the manner of Rembrandt as a portrait painter in Amsterdam; also painted religious and allegorical subjects.

43. Woman with a Pear

145 x 119 mm.
Le Blanc I.428.16.

Etching, considered to be Bol's finest plate.
Very fine and brilliant early impression.

DUTCH 17th CENTURY ARTISTS

2. PAINTERS OF PEASANT SCENES AND GENRE.

This group consists largely of engravers who reproduced the compositions of other artists fairly closely.

Adriaen van OSTADE (1610-1684)

Born and worked in Haarlem. A prolific painter of peasant scenes and rustic genre. Influenced in his earlier work by Adriaen BROUWER, and later by the work of Rembrandt. Executed about 50 etchings in which his command of light in shadow and the delicacy of his contours is felt even more clearly than in his paintings. It is this which distinguishes him from the feebler imitations of his pupils BEGA and DUSART.

44. Scene in a Tavern.

210 x 261 mm.
B.I.382.50.

Etching.

Signed: A. v. Ostade (A.V. in monogram).

DUTCH 17th CENTURY ARTISTS.

3. LANDSCAPE AND RURAL GENRE.

Karel du JARDIN (1622-1678)

Painter and etcher, born at Amsterdam. The best known pupil of Nicolaes BERCHEM (1620-1683). Went early to Rome where his work was soon much sought after. Returned to work at Amsterdam and The Hague. Painted and etched landscapes, genre and animal subjects.

45. A Shepherd behind a tree, and cattle.

154 x 185 mm.
Ref: B.I.178.23.

Etching.
Signed and dated: K. du Jardin fe 1656.

Paulus POTTER 1625-54.

Baptised at Enkhuizen, pupil of his father and of Nicolaes MOEYAERT (before 1600 - c. 1669). Worked at Delft, The Hague, and Amsterdam. His best known paintings are of animals and farm scenes. He etched about 20 plates, and a number of others were prepared by Marcus de BYE (1639 - 1688) from his designs.

46. The Piping Shepherd.

183 x 269 mm.
B.I.54.15.

Etching. One of a pair, the other representing a herdsman and cows. Lettered in left bottom corner: 2.

Signed and dated: Pauwelus Potter inv.et f. a°. 1644.

Early state, before the state recorded in Bartsch with the name of the publisher: Clement de Jonghe.

FLEMISH 17th CENTURY ARTISTS

Sir Anthony VAN DYCK (1599 - 1641)

Born in Antwerp; in the studio of Rubens 1617/20; visited England 1620-1 then in Italy (principally Genoa) till 1627. After a second stay in Antwerp he settled in England. As Court Painter he introduced the idiom of Titian into court portraiture, a fashion which lingered on into the nineteenth century. His etchings date almost entirely from the second Antwerp period.

A school of "reproductive" engravers was developed in Antwerp working under the direction of RUBENS and VAN DYCK, the most important of these engravers being the brothers BOLSWERT, and Paul PONTIUS.

47. Self Portrait

246 x 158 mm.
Le Blanc II.175.5.

Etching. The very rare First State, showing the head only (all that Van Dyck himself completed on this plate), later re-worked and completed by another hand. The plate formed the title page for the "Iconography", an extensive series of portraits of the most eminent men of Van Dyck's day. Of the eighteen portraits of artists in this series, five were published as Van Dyck left them, six were elaborated by the publisher with an engraved background, and seven were entirely overworked with the graver. Thirty-seven original grisailles in oil were acquired at Sir Peter Lely's sale in 1682 by Ralph Montagu and are now at Boughton House in the possession of the Duke of Buccleuch.

48. The Mocking of Christ (Matt.XXVII.27-30).

261 x 214 mm.
Le Blanc II.174.1.

Etching. Probably executed about 1626. Variant of the artists's painting, of the Genoese period, now in the Barber Institute, Birmingham.

Inscribed: "Ecce stat innocuus spinis redemitus..."
Signed: Anton. van Dyck inven(it). Cum Privilegio.

Paul PONTIUS (1603-1658)

49. Portrait of Peter Paul RUBENS

234 x 157 mm.
Le Blanc II.175.7.

Engraving (after Van Dyck). A plate from the "Iconography" series. The Original grisaille in oils is in the possession of the Duke of Buccleuch.

Inscribed: D. Petrus Paulus Rubbens Eques.
Regi Catolico in ... consilio ..."
Signed: Ant. van Dyck pinxit.
Paul Pontius Sculpsit. Cum Privilegio.

Cornelius VERMEULEN (c.1644-c.1702)

Engraver, born at Antwerp, pupil there of Pieter CLOUWET and at Paris of G. EDELINCK (1679-1728). Returned to Antwerp. Engraved for books, portraits and allegorical subjects.

50. Portrait of Maria Luisa de Tassis. (after Van Dyck)

460 x 340 mm.
Le Blanc IV.3.64.

Engraving.
Fine early impression.

ENGLISH 17th CENTURY ARTISTS

PRINCE RUPERT, Count Palatine of the Rhine (1619-1682)

The son of Elizabeth of Bohemia, "The Winter Queen", daughter of James VI and I, born at Prague. The efforts of his father, the Elector Frederick of the Palatinate, precipitated the outbreak of the Thirty Years' War. Came to England and held important posts in the Royal Armies and Navy, under his uncle Charles I, during the Civil War. After the Restoration Prince Rupert settled again in England, combining the patronage of the arts with a scientific interest in the work of the Royal Society and a commercial interest in the foundation of the Hudson's Bay Company. Apparently learnt something of the process of mezzotint engraving from Ludwig von SIEGEN, if he did not himself invent the process. One of his plates served as an illustration to Evelyn's "Sculptura".

51. The Standard Bearer. 1658.

280 x 200 mm.
Chaloner Smith IV.1773.5.

Mezzotint Engraving. After a composition then believed to have been painted by GIORGIONE (c.1477-1510). Formerly in the collection of P. Mariette, a famous 17th century print seller and collector.

Signed and dated (on the shield); (1) 658. Rup.P.Fecit.

William FAITHORNE the elder (1616-91)

Pupil of Robert PEAKE at the beginning of the Civil War; went to France after an imprisonment by the Parliamentarians and studied under Robert NANTEUIL (1623(25?) - 1678. Returned to England after 1650. Specialised in engraving of portraits, notably after VAN DYCK. Visited by Pepys.

52. Portrait of Margaret, Lady Herbert (after VAN DYCK)

287 x 198 mm.

Fagan p.60.
Engraving.

Wenceslaus HOLLAR (1607-1677)

Bohemian by birth, left Prague in 1619 after the outbreak of the Thirty Years' War. Became a pupil of Matthaus MERIAN (1593-1650), at Frankfort. The Earl of Arundel, who did much to encourage the arts at the court of Charles I persuaded Hollar to accompany him to England. There he remained for the rest of his life, apart from a period of eight years during the civil war, when he was obliged to flee to Antwerp. Etched some 2,730 plates in an extremely delicate technique with the close and careful finish that is usually associated with the graver. His subjects include topography, architecture, costume and portrait.

53. Three Views of Albury in Surrey. 1645.

Etchings. Three of a set of six executed in Antwerp, where Hollar went with his patron the Earl of Arundel, during the Civil War, after his capture at the fall of Basing House.

i. Etching. Inscribed: bey Albury. 89 x 157 mm.
ii. Etching. Inscribed: bey Albury in Surrey. Signed and dated: W. Hollar deli. et fecit Antwerpiae A-1645. 87 x 155 mm.
iii. Etching. Inscribed: bey Albury. Shire Signed: W. Hollar fecit. 88 x 155 mm.

ITALIAN 17th CENTURY ARTISTS

Benedetto CASTIGLIONE (1616 - 1670)

Painter and engraver, born at Genoa, pupil of G.-B. POGGI, later worked at Rome and at Mantua. Appears as the most outspoken imitator in Italy of the Northern artists. At Genoa he would seem to have seen VAN DYCK's paintings and he must also have studied the etchings of REMBRANDT. His etched work shows the delicacy of touch characteristic of his style. Landscapes, animal scenes and occasional history pieces.

54. Noah driving the animals into the Ark.

206 x 404 mm.
B.XXI.10.1.

Etching. The ark can be seen in the left background. A painting of the same subject by Castiglione is at Dresden. Signed: GBC (in monogram) CASTIGLIONE GEIEP (for Genoese Invenit Et Pinxit).

Annibale CARRACCI (1560-1609)

Painter and etcher, born at Bologna. With his brother Agostino (1551-1602) and his cousin Lodovico (1555-1619) developed a new style of painting deriving much from the classical Renaissance tradition of RAPHAEL AND MICHELANGELO and in contrast with the mannered and distorted style common in the later 16th century. Annibale was the most gifted of the three Carracci, who are often unnecessarily condemned as "The Bolognese Eclectics". Their style is of great importance for the development of 17th century Baroque art in Rome, where they painted a number of frescoes.

55. The Holy Family with the infant St. John the Baptist.

165 x 221 mm.
B.XVIII.187.11.

Etching. Regarded by Bartsch as one of his most important etchings.
Signed and dated: Anni. Car. in. fe. 1590.
First state, before the alteration to the signature.

Carlo MARATTA (1625-1713)

Painter and engraver, went to Rome about 1636 and became a pupil of Andrea SACCHI (1599-1661). Copied the works of RAPHAEL and the CARRACCI. By 1669 he was the admitted leader of the Roman school of painters. Executed a few etchings. Painted religious and history subjects, and portraits.

56. The Mystic Marriage of St. Catherine.

173 x 131 mm.
B.XXI.93.10.

Etching. A painting of the same subject by Maratta is in the Louvre.
Fine early impression.
Before the state listed in Bartsch as with the signature.

Giacomo Andrea PODESTA (c.1620-before 1674).

Born at Genoa, came young to Rome and was a pupil of G.A.FERRARI. Known entirely by his engravings, mainly of bacchanals and allegorical subjects.

57. Bacchanalian revel before a term of Silenus. 1640.

265 x 395 mm.
B.XX.170.3

Etching.
Dedicated: Magnificentissimo Principi Paulo Jordano II Bracciani Duci. And. P.D.D.D.1640.
Published: Romae Apud Franciscum Saluucium.

Antonio CANALE (CANALETTO) (1697-1768)

Painter and etcher, born at Venice, learnt theatrical design with his father and Luca CARLEVARIO. Went to Rome about 1719 and may have been in contact with G.P. PANNINI (1691/2-1765). Returned to Venice about 1722 to become established as a painter of Venetian scenes which were sold above all to young Englishmen making the Grand Tour, through the agency of Joseph Smith, the British Consul at Venice. Paid three visits to England between 1746 and 1755. Executed some 30 etchings which show the same command of aerial perspective that marks his painting.

58. Le Porte del Dolo, Venice.

298 x 427 mm.
Etching.
Fine and brilliant impression of the early state before the number.

Inscribed: le Porte Del Dolo.
Signed: A. Canal f.

59. Town Beside a River.

302 x 433 mm.

Etching.
Signed: A. Canal f.

GERMAN 18th CENTURY ARTISTS

Johann Georg WILLE (1715 - 1808)

Engraver and draughtsman, born near Königsberg; apprenticed to a damascening smith; went in 1736 to Paris. An important figure in the revival of "Classical" style of engraving in Germany. Became official engraver to the King of France, the German Emperor, and the King of Denmark. His engraving style is noteworthy for the regularity of the shading.

60. Old Woman skeining (after Gerard DOU), 1755.

350 x 285 mm.
Le Blanc IV.231.110.

Engraving, after a painting by Gerard Dou, (1613-1675).
Signed: Peint par Gerard Douw
Grave par Jean Georges Wille, Graveur du Roy, 1755.

THE PORTRAIT ENGRAVERS NANTEUIL AND HIS FOLLOWERS

Robert NANTEUIL (1623(25?)-1678)

Pastellist, draughtsman and engraver, born at Rheims, became in 1645 the pupil and later collaborator of Nicolas REGNESSON; in Paris by 1647, where he soon became the undisputed master of portrait engraving, working to a large extent from his own drawings. Influenced by Abraham BOSSE (1602-1676) and Claude MELLAN (1598-1688) and by the Antwerp school of engravers associated with RUBENS and VAN DYCK. From about 1652 he became the fashionable court artist, and a large workshop formed round him including N. PITOU, C. VERMEULEN and

others. His engravings are of the highest standard.

61. Portrait of Pompone de Bellievre

325 x 248 mm.

Engraving, after the painting by Charles Le Brun. The very rare First State.
Inscribed with name of sitter: Pomponius de Bellievre senatus Galliarum Princeps; showing the sitter's coat-of-arms.
Signed: Cerolus Le Brun Pinxit.
Robertus Nanteuil sculpebat.

Gerard EDELINCK (1640(41?)-1707)

Engraver, born at Antwerp; the great intermediary force between France and Flanders at this period. Pupil of Cornelis GALLE, the younger (1615-1678) in Antwerp. Summoned to Paris by COLBERT: worked under the direction of F.DE POILLY. Charles LE BRUN, and Philippe de CHAMPAIGNE were witnesses at his wedding. His style derives from DE POILLY, and from the inspiration of NANTEUIL.

62. Portrait of Descartes, the Philosopher.

284 x 203 mm.
Dumesnil VII.248.181.

Engraving, after the painting by Frans HALS (c.1585-1666) now in the Louvre, (no.2383).
Inscribed with the name of the sitter: René Des-Cartes Chevalier Seigneur du Perron.
Signed: Frans Hals pinxit
Edelinck sculp. C.P.R.

Pierre Imbert DREVET (1697-1739)

Engraver born at Paris; son of Pierre Drevet. Pupil of his father. Developed insanity, hence the small number of his plates.

63. Portrait of BOSSUET, Bishop of Meaux, 1723.

507 x 346 mm.

Firmin-Didot.100.12.
Fourth state, of five, before any dots after "pinxit"
Engraving, after the painting by Hyacinthe RIGAUD. The engraver's most celebrated plate.
Inscribed with the sitter's name: Jacobus Benignus Bossuet Episcopus, Meldensis Comes, etc., natus 27a Septembris an 1627.obiit 12a. Aprilis 1704.and showing the sitter's coat-of-arms.

Signed: Hyacinthus Rigaud Pinxit
Petrus Drevet sculpsit 1723

FRENCH 18th CENTURY ARTISTS

C. N. COCHIN fils (1715 - 1790)

64. Girl with the Cherries

225 x 185 mm.
Mb 4532

Etching after the painting by Chardin

Inscribed: Simple dans mes plaisirs, en ma colation
Je scais trouver aussy ma recreation.
Signed: Peint par Chardin
Grave par C. N. Cochin.

N. de LAUNAY (1739 - 1792)

65. Le Chiffre d'Amour

372 x 288 mm.
Ref: Mb 4534

Engraving by N. de Launey after the painting by Fragonard now in the Wallace Collection, London (No.382)

Dedicated: Dedie a Madam .... de Polastron ....
Signed: Peint par H. Fragonard
Grave par N. Launey, Graveur du Roi.
Published: Paris, chez N. de Launey etc.

Jean Jacques de BOISSIEU (1736 - 1810)

66. The Old Gate of Vaize, at Lyons, 1803.

253 x 284 mm.
Le Blanc I.421.63

Etching.

Inscribed: Ancienne porte de Vaize a Lyon.
Signed and Dated: J.J. D.B. 1803 (D B in monogram)

ENGLISH 18th CENTURY ENGRAVERS

In the 18th century mezzotint engraving gained in popularity at the expense of line engraving. Reproductive engravings gained ground, apart from the original engravings of William HOGARTH (1697-1764). In the latter half of the century mezzotint engraving began to yield to the revival of "classical" line engraving led by STRANGE and SHARP in England, WILLE and SCHMIDT in Germany and Raphael MORGHEN in Italy.

William WOOLLETT (1735-1785)

Born and died in London. Technically his work is an advance on that of STRANGE and SHARP, as he evolved a process of complete preliminary etching in preparation for the engraving. Most of his work, rather dull in quality, reproduces the landscapes of CLAUDE and CLAUDE'S English imitators, Richard WILSON and the SMITH brothers of Chichester.

67. Macbeth and the Witches (Act I.scene i) 1770

413 x 537 mm.

Engraving after Federigo Zuccarelli (1702-88)
Signed: Painted by F. Zuccarelli
Engraved by Wm.Woollett.
Published: Published as the Act directs
Decr. 29.1770 by Wm.Woollett.